

REDBASE



TIME LAPSE

by Amin Taasha (Afghanistan)

a solo exhibition

Exhibition period:
13 February - 13 March 2019

TIME LAPSE

This exhibition combines the faces of Afghanistan from a few centuries ago to the current affairs of today. Finding the romance in the art of the Khusan Kingdom, through the splendor of the golden age of miniature paintings, then tracing these connections across the footsteps of time to the turmoil of a country divided by civil war, intervention and vested interests. 'Time Lapse' tells of a people's determination to survive through adversity, strife and suffering by adapting to the changing times in the same manner as the country's rugged mountains stand up to the ravages of history. These artworks map out the passing of history, from the slow process of a clock marking the centuries to the ticking time bomb of the roadside explosive.

Afghanistan is not an ideal country. Everything that is seen there is not as simple as it first appears. What is reported in the media is only a small part of the overall picture, where social and political conflicts are usually motivated by economic elements; and these motivations can demand a high price to be paid by the people and contribute to further damaging the planet. When something makes sense to one type of mindset, it can still instigate a paradox, in that the social and political intelligence of one group can become the ignorance of another. When this ignorance accumulates it can potentially cause problems in the future. Intelligence has two sides, what becomes seen as 'good' or 'bad' depends on which party we are in, often resulting in an inability to see alternative perspectives, which can lead to unstable conditions that may change at any time.

As a country located on the Silk Roads, Afghanistan has repeatedly experienced changes to its tradition and culture. At present this nation is at the crossroads of complicated times, while other countries move forward with technology and knowledge, extreme-minded groups are determined to prevent any progress and seek to push Afghanistan backwards in time. Should they regain full power, women for example will no longer be free to express themselves and explore. At present people who live near the extremist groups' territories have to be careful in how they speak and act, this is especially true for minorities. When this extreme group was in power before, they would impose strict rules on society in the schools and places of gathering, banning picnics and kite flying, a mindset of total control even to the point of banning a certain color of socks that could be worn.

The country has not always been like this, although problems have perpetuated over the centuries, art and culture still find their roots and grow. Historical artifacts found in Afghanistan can be traced back to many different cultures, from Ancient Greece and Persia, to the domains of the Eurasian Steppe and of Mongolian nomads. Some of the artifacts range from the Bronze Ages, through the time of Alexander the Great at Baktria, to others discovered at Ai Khanum, Bamiyan, Mes Aynak, Begram, and Tillya Tepe. These architectural sites have provided new information that has revived discussions about Central Asian art, traditions and culture, especially in Afghanistan.

Classical art known as the Gendhara Period emerged in the Khusan Kingdom in the 1st century BCE, lasting until the 7th century BCE. The origins of the period began before the rise of the Islamic civilization in the region. During the 15th to 16th centuries, Afghanistan experienced a triumph of 'Miniature Art' with its most famous artist being Behzad. A new style of miniature painting developed in Herat in Western Afghanistan. The challenges of city life and the feudal culture of Herat created needs that made this kind of art flourish.

These mini-artworks were inspired by stories of heroism, social struggle, romance, spirituality, warfare, court-life, as well as the economic and political conditions of daily life at that time, although the greatest influences of all were derived from literature and poetry.

This exhibition takes the ever-changing culture and art of one country and expands upon it, crossing the self-imposed borders of the mind to find new horizons and perspectives. While the daily atrocities take their toll, there is still beauty to be found, small victories of humanity and nature, milestones in an eternal calendar.

Note:

The calligraphy found in these artworks is in Persian script, which is read from the right to the left. The text is taken from classical works of Persian poetry and literature, which were the prominent influences for many traditional miniature paintings. Timeless classics, whose wisdom still echoes into the relevance of today.

TIME LAPSE

Pameran ini menggabungkan wajah-wajah berbeda Afghanistan dari beberapa abad yang lalu hingga yang tampak saat ini. Menemukan romansa dalam seni era Kerajaan Khusan, melalui kemegahan zaman keemasan lukisan miniatur, menelusuri, melintasi waktu hingga masa kekacauan negeri yang terpecah karena perang saudara, intervensi pihak luar dan konflik kepentingan kelompok. 'Time Lapse' menceritakan tentang tekad manusia dalam bertahan hidup melalui kesulitan, perselisihan, dan penderitaan dengan beradaptasi pada perubahan zaman dengan cara yang sama seperti terjalnya pegunungan di negeri ini yang kokoh berdiri menghadapi pergolakan sejarah. Karya-karya yang dipamerkan memetakan perjalanan sejarah dari sang waktu yang berjalan lambat abad demi abad, hingga ketika ia berjalan cepat seperti bom waktu di jalanan Afghanistan yang siap meledak setiap saat.

Afghanistan bukan negara yang ideal. Segala sesuatu yang terlihat di sana tidak sesederhana yang nampak di permukaan. Apa yang dilaporkan di media hanyalah sebagian kecil dari keseluruhan gambaran, di mana konflik sosial dan politik biasanya dimotivasi oleh elemen ekonomi; yang menuntut harga tinggi dan dibayar mahal oleh orang-orang yang berkontribusi untuk semakin merusak planet ini. Ketika sesuatu hal dianggap masuk akal bagi sekelompok orang dengan mindset tertentu, hal tersebut masih meninggalkan paradoks, dan di dalam situasi seperti itu kecerdasan sosial dan politik satu kelompok diabaikan oleh kelompok lain. Ketika sikap acuh tak acuh ini terakumulasi berpotensi menyebabkan masalah di kemudian hari. Kecerdasan memiliki dua sisi, dimana apa yang terlihat sebagai 'baik' atau 'buruk' tergantung pada pihak mana kita berada, kadang mengakibatkan ketidakmampuan untuk melihat gambaran besar secara utuh, menyebabkan kondisi tidak stabil yang dapat berubah setiap saat.

Sebagai negara yang terletak di Jalur Sutra, Afghanistan telah berulang kali mengalami perubahan tradisi dan budaya. Bangsa ini sekarang berada di persimpangan yang rumit, sementara negara-negara lain bergerak maju dengan teknologi dan pengetahuan, kelompok-kelompok yang berpikiran ekstrim bertekad untuk mencegah kemajuan apa pun dan berupaya mendorong Afghanistan mundur ke masa lalu. Jika mereka mendapatkan kembali kekuatan penuh, perempuan misalnya, tidak akan lagi bebas untuk mengekspresikan diri dan mengeksplorasi. Pada saat ini orang-orang yang tinggal di dekat wilayah kelompok ekstremis harus berhati-hati dalam cara mereka berbicara dan bertindak, ini terutama berlaku untuk minoritas. Ketika kelompok ekstrim ini berkuasa sebelumnya, mereka akan memberlakukan aturan ketat pada

masyarakat di sekolah-sekolah dan tempat-tempat berkumpul, melarang piknik dan menerbangkan layang-layang, pola pikir yang dikontrol penuh bahkan sampai pada titik larangan warna kaus kaki tertentu yang boleh dipakai.

Afghanistan tidak selalu seperti ini, meskipun masalah telah berlangsung selama berabad-abad, seni dan budaya masih menemukan akarnya dan tumbuh. Artefak sejarah yang ditemukan di Afghanistan dapat ditelusuri kembali ke berbagai budaya, dari Yunani Kuno dan Persia, ke domain Eurasia Steppe dan nomaden Mongolia. Beberapa artefak berkisar dari Zaman Perunggu, melalui zaman Alexander Agung di Baktria, hingga yang lainnya ditemukan di Ai Khanum, Bamiyan, Mes Aynak, Begram, dan Tillya Tepe. Situs-situs arsitektur ini telah memberikan informasi baru yang menghidupkan kembali diskusi tentang seni, tradisi, dan budaya Asia Tengah, khususnya di Afghanistan.

Seni klasik yang dikenal sebagai Zaman Gendhara muncul di Kerajaan Khusan pada abad ke-1 SM, yang berlangsung hingga abad ke-7 SM, Asal-usul periode dimulai sebelum munculnya peradaban Islam di wilayah tersebut. Selama abad ke 15 hingga 16, Afghanistan mengalami kejayaan 'Seni Miniatur' dengan senimannya yang paling terkenal bernama Behzad. Gaya baru lukisan miniatur dikembangkan di Herat, Afghanistan Barat. Tantangan kehidupan kota dan budaya feodal dari Herat menciptakan kebutuhan yang membuat seni ini berkembang. Karya seni miniatur ini terinspirasi oleh kisah kepahlawanan, perjuangan sosial, romansa, kerohanian, peperangan, kehidupan pengadilan, serta kondisi ekonomi dan politik kehidupan sehari-hari pada saat itu, dengan pengaruh terbesar berasal dari sastra dan puisi.

Pameran ini mengambil budaya dan seni yang terus berubah dari suatu negeri dan mengembangkannya, melintasi batas pikiran untuk menemukan cakrawala dan perspektif baru. Sementara kekejaman sehari-hari mengambil korbannya, masih ada keindahan yang dapat ditemukan, kemenangan-kemenangan kecil dalam sisi kemanusiaan dan alam yang terukir di kalender abadi.

Catatan:

Kaligrafi dalam karya-karya ini adalah aksara Persia yang dibaca dari kanan ke kiri. Teks ini diambil dari karya-karya klasik puisi dan sastra Persia, yang merupakan inspirasi utama bagi banyak lukisan miniatur tradisional. Karya klasik puisi dan sastra Persia Kuno memiliki unsur filosofis dan petuah-petuah bijak tentang kehidupan yang masih relevan hingga masa sekarang ini.

Artworks



Flow
120 x 45 cm
Watercolor, acrylic, ink,
gold on paper (mounted)
2018



Faceless
120 x 45 cm
Watercolor, acrylic, ink, gold &
silver on paper (mounted)
2018

Artworks



Melting Through Time

45 x 120 cm

Watercolor, acrylic, ink,
gold on paper (mounted)

2018

Silence is Full of Answers

45 x 120 cm

Watercolor, acrylic, ink, gold &
silver on paper (mounted)

2018



Artworks

Resting
120 x 45 cm
Watercolor, acrylic, ink,
gold on paper (mounted)
2019



Sing the Life
120 x 45 cm
Watercolor, acrylic, ink,
gold on paper (mounted)
2018



Artworks

Still Far
45 x 120 cm
Watercolor, acrylic, ink, gold &
silver on paper (mounted)
2018



Waiting for the Full Moon
45 x 120 cm
Watercolor, acrylic, ink,
silver on paper (mounted)
2018

Artworks



Struggling

120 x 45 cm

Watercolor, acrylic, ink, gold &
silver on paper (mounted)

2019



Unknown

120 x 45 cm

Watercolor, acrylic, ink, gold &
silver on paper (mounted)

2018

Artworks



Why Abstain

45 x 120 cm

Watercolor, acrylic, ink,
gold on paper (mounted)

2017

When the Sun Goes Down

45 x 120 cm

Watercolor, acrylic, ink, gold &
silver on paper (mounted)

2017



Artworks



Unpredictable
120 x 45 cm
Watercolor, acrylic, ink,
silver on paper (mounted)
2019



Wondering
120 x 45 cm
Watercolor, acrylic, ink, gold &
silver on paper (mounted)
2019

Artworks

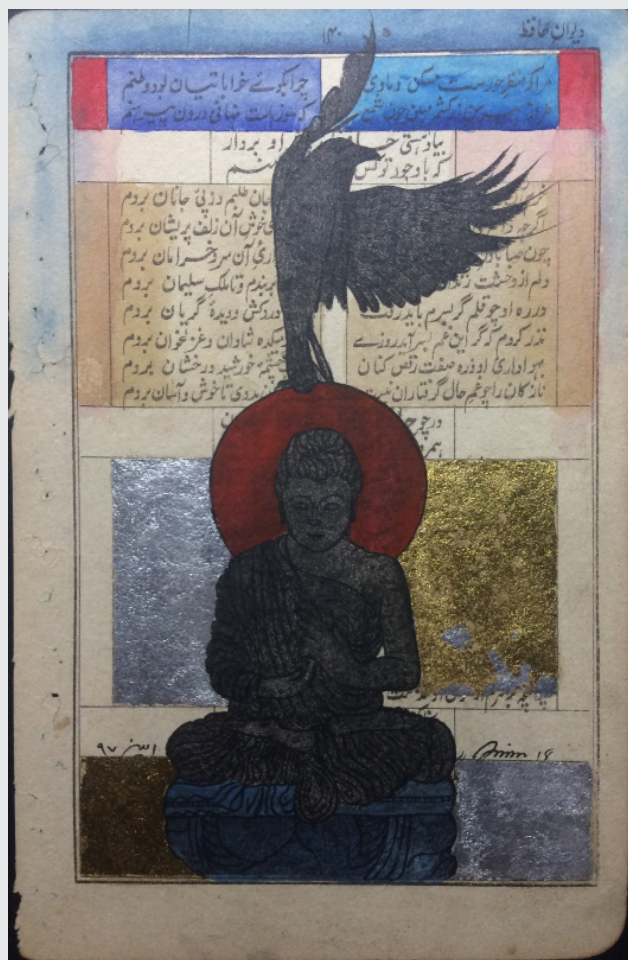


Infinite Sky
120 x 45 cm
Watercolor, acrylic, ink, gold &
silver on paper (mounted)
2019



Promise
120 x 45 cm
Watercolor, acrylic, ink, gold &
silver on paper (mounted)
2018

Artworks



Untitled
19 x 13 cm
Watercolor, ink cooper
on paper (mounted)
2018



Untitled 237
19 x 13 cm
Watercolor, ink cooper
on paper (mounted)
2018

Artworks

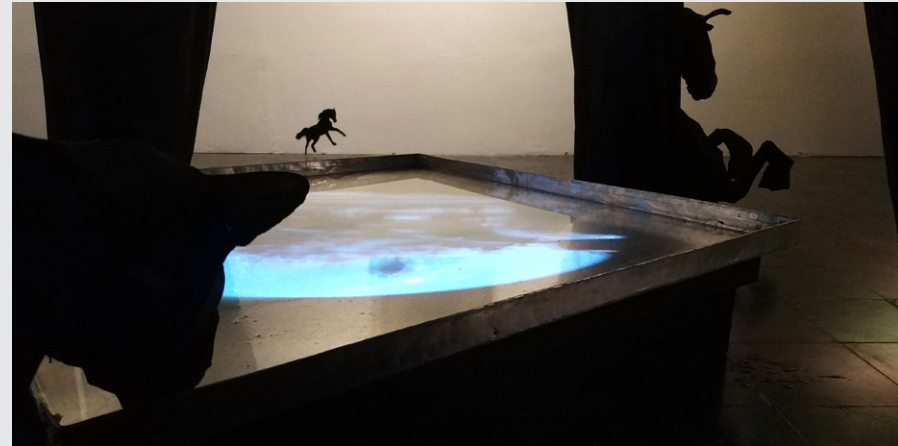


Untitled
19 x 13 cm
Watercolor, ink cooper
on paper (mounted)
2018



Untitled 76
19 x 13 cm
Watercolor, ink cooper
on paper (mounted)
2018

Artworks



Restless
Variable Dimension
Fabric, Iron sheet, Wire, Water, Sound, Video
2018

Artworks



The Heritage That We Lost
Variable Dimension
Terracota, Iron Sheet, Acrylic Sheet, Video, Sound
2018

Biography

Amin Taasha was born in Bamiyan province at 1995. During the Taliban, they came to Kabul and continue his studying. He started painting at 2007 at Marefat high school painting department. And at 2010 he continued painting study at Kabul fine arts institute.

He first exhibited his paintings at 2008 and has been participated in many exhibitions by far. After three years painting in realism style and copying from nature, finally by participated in contemporary arts workshops led by International artist Khadim Ali in 2009 and through studying art's school, he created contemporary pieces and mostly works in contemporary style that combined abstract style and miniatur.

Curriculum Vitae

Selected Solo Exhibitions:

- 2019 "Time Lapse" at REDBASE Yogyakarta , Yogyakarta – Indonesia
"Iron Cocoon" at Fadjar Sidik Gallery, Indonesia Institute of the Arts, Yogyakarta – Indonesia
- 2017 "Mencari" at Indonesian Institute of the Arts in 2017, Yogyakarta – Indonesia
- 2013 "Smoke" at French Cultural Center (FFC) , Kabul – Afghanistan

Selected Group Exhibitions:

- 2018 "Transcoding" at Sebelas Maret University, Solo – Indonesia
"Berdiam/Bertandang" at National Gallery of Indonesia, Jakarta – Indonesia
"Small Thing High Value" at Visma Gallery, Surabaya – Indonesia
"Aduh Sudah" at The International Expression of Arts, Yogyakarta – Indonesia
"Dhaka Art Summit: the 4th edition" at Bangladesh Shilpakala Academy , Bangladesh – India
"The 10th Fajar International Festival of Visual Arts" at ECO Cultural Institute, Tehran – Iran
"APIK" at RJ Katamsi Gallery, Yogyakarta – Indonesia

- 2017 "Nimrouze" The First Comprehensive Afghan Exhibition, Tehran – Iran
"Buff X Beluk: duo visual art exhibition" at Indonesian Institute of the Arts, Yogyakarta – Indonesia
"November on Paper: Perupamuda #2" at Bale Banjar Sangkring, Yogyakarta – Indonesia
"SIVA2017" at Solo International Visual Art, FSRD ISI Surakarta Solo – Indonesia
- 2016 "Everything is Controversial, the death of contemporary art" at Studio Kalahan, Yogyakarta – Indonesia
- 2015 "Art and Emotion: Borobodur Today" at Limanjawi Art House, Magelang – Indonesia
"Contemporary Art from Afghanistan" at Penticton Gallery, Canada
"Disleksia" at Jogja National Museum, Yogyakarta – Indonesia
"Art Amongst War" at (TCNJ) Art Gallery, United States
- 2013 "Afghan Contemporary Arts Exhibition" at Beret, Lebanon
"Imago Mundi" Milan, Italy
"Contemporary Painting Exhibition" at World Bank, Kabul – Afghanistan
- 2010 "New Generation" at Peshgaman Conservatory, Kabul - Afghanistan